



# Josquin des Pres revisited: the myths, the man and his music

Zoom Presentation by John Bryan

Saturday 17 April 2021, 10:00 am

While the 2020 celebrations for the 250th anniversary of Beethoven's birth suffered badly due to the pandemic, let's hope that 2021 is kinder to Josquin, marking the 500th anniversary of his death. A contemporary of Leonardo da Vinci, and working in many of the same Italian cultural centres, we know far less about Josquin's life and career than about Leonardo's. Much of what we thought we knew has been revealed to be 'fake news', or at least unsubstantiated hypotheses resulting from his celebrity status in his own lifetime. Soon after his death publishers began to attribute pieces to him in order to boost sales of their part-books, and musicologists are still debating whether some of his best loved pieces are genuinely by him. Nevertheless, the securely attributed music, and other pieces that are thought to be his, give us much to celebrate in this anniversary year. In this illustrated talk, I will survey what is known about Josquin's career, investigate some of the 'myths' that grew up about him in the sixteenth century, and see some of the ways in which his music influenced other composers in the years after his death.

John Bryan

(see next page for more about John Bryan)

Fees: Free to NWEMF members and full-time students, £5 to all others. However, you need to register in order to be sent the Zoom link!

**Preferably** e-mail the information requested below to John Huthnance, [jmh@noc.ac.uk](mailto:jmh@noc.ac.uk).

If paying, please copy to the Treasurer ([martin.steward@me.com](mailto:martin.steward@me.com)) and pay **N W E M F** (note 1 space between letters) by Bank Transfer or BACS using Sort Code 09-01-56, Account Number 79658106, with your surname as the reference.

**Alternatively** complete the reply slip below; send it to John Huthnance, 53 Upland Road, Upton, Wirral CH49 6LW (accompanied by a cheque payable to "NWEMF" if paying).

Please book by 10<sup>th</sup> April, especially if by post, to allow plenty of time to receive joining link. Bookings will be acknowledged.

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Josquin des Pres revisited – John Bryan

NAME .....

ADDRESS .....

TELEPHONE .....

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Number of participants .....

Remittance (sent **OR** enclosed) £ ..... [For those not NWEMF members or in Full-time education]

**John Bryan** is now Emeritus Professor of Music at the University of Huddersfield, where his research and teaching focused on the historically informed performance of music from the late middle ages to the early baroque period, as well as directing the University Chamber Choir and Early Music Ensemble in concerts across Yorkshire.

As a member of the Rose Consort of Viols, John has given concerts throughout Europe and in the USA and Canada, and made 40 recordings for Naxos, Signum, cpo, Deux-Elles and Delphian. An artistic adviser to York Early Music Festival, and a contributor to BBC Radio 3's early music programmes, he also founded the North East Early Music Forum and regularly leads workshops in renaissance and baroque music, which have included consorts of voices and viols at the Dartington International Summer School, viol consorts at Benslow Music, and at workshops in Europe and in the USA.

He led a five-year project (2009–14) on 'The Making of the Viol in Sixteenth-Century England' funded by the Arts and Humanities Research Council. This culminated in the publication of a book jointly authored with Michael Fleming, *Early English Viols: Instruments, Makers and Music* (Routledge, 2016) which was awarded the 2018 Nicholas Bessaroff Prize by the American Musical Instrument Society for the year's best book in English on musical instruments. He has also published articles in *Early Music* and *The Journal of Musicology*, and in 2015 was awarded the higher doctorate of D.Mus. by the University of Huddersfield.

Beyond the world of early music John has enjoyed conducting the York Chamber Orchestra and the Academy of St Olave's in repertory from the classical and romantic periods and the twentieth century, three 'come and sing' performances of Handel's *Messiah* in York Minster, and as guest Musical Director of York Opera he has conducted Mozart's *The Magic Flute* and Britten's *Albert Herring*.